

A PAGE FOR WOMEN AND THEIR INTERESTS

LOCAL CHAT: HOME AND FASHION HINTS: RELIGIOUS AND OTHER ACTIVITIES: THINGS FEMININE

COLORS OF THE COMING WINTER

The uninitiated may well wonder where the new colors come from. To them it may be interesting to learn they are decided upon by a congress or board of manufacturers across the seas, says a New York Tribune writer. This color chart, as it is called, is issued in time to be used as a guide by the manufacturers in this country, as well as those abroad, for the goods they are preparing for the season ahead of the one the consumer is interested in. This chart, at the best, is only a guide, but it has a certain bearing on the situation. If you see on every side a certain color you naturally conclude that it is the fashionable shade, and you follow the herd and ask at the shop for that shade—that is, you do this if you are one of the big majority. There are women—and fortunately the number is increasing—who choose their clothes for themselves, and by far the greatest number also, their judgment to be guided by the makers of fashion.

This year the combination of black and white is still in the lead. Despite the dictates of fashion, its popularity does not seem to wane. An attempt is being made to further the claims of navy blue and white and such monotone combinations as tan and brown, violet and purple and pearl and dark gray.

One of the most important of the new series of colors is that called "mistral." This includes six shades of blue, to the deepest of navy blue and midnight. The lighter shades of blue, the brilliant royal and softer Dutch blue which the painters of Holland have immortalized, are to be used largely for trimmings. The more subdued and mysterious Gobelins blue, which the admirers of the old tapestries fell in love with years ago, is another effective tone in this series.

We have gone to the woods for what promises to be one of the most popular series of the winter—the browns. In the French color chart this series is designated as "Alexandre" and is in six colors ranging from the palest rust brown, which nature gives to us so plentifully in the autumn, to the richest of the brown series.

The six green colors are ranged under the name of "Colibri," after the South American bird of that name. The most popular tones are the dark soft shades, such as moss and myrtle.

The reds are in two series, one known as cerise and the other as tomato. The latter, while brilliant, has the delightful advantage of being becoming to both blondes and

brunettes. Mulberry is another tone seen in the costumes intended for an exclusive clientele.

Some of the loveliest colorings of the season are shown in the violet shades, ranging from a really brilliant violet to the fuchsia. The dahlia and fuchsia shades are particularly effective. The purples with a bluish reflection are perhaps newer than those with a reddish tinge. This brings into favor such shades as eggplant, heliotrope and wistaria.

Each season boasts certain novelty shades, colors which depend for favor on the whims of the smartly gowned woman. As a rule these tones are so brilliant that a touch of them as trimming, either on a gown or hat, is quite sufficient.

NEW GARNITURES

Among the trimmings, known as "garnitures," which are really only new because of the fresh way found of applying them, are those wool embroideries which have practically been worn all the summer. An innovation in their treatment is to work them in thicker wool, which suits better the kind of fabrics on which they are now employed, says the Indianapolis News.

The colors are extremely vivid. Pickled cabbage and bright leaf green, yellow ochre, ripe corn, a violet which hurts the eyes, a dazzling crimson and reds are the hues chosen for the embroidery.

Softer shades are sometimes used, but these are far from the pastel hues once so beloved, and the desire now is for colors that stand out in bold relief from the fabric.

No longer are those woolen embroideries used on broderie anglaise or even on linen. Now they are done on white or cream tulle or voile, and no other form of embroidery is used on the same frock.

SHADOW EYELETS

Shadow eyelets are those which are much heavier on one side than the other, giving the effect of shading. This effect is produced by padding one-half and outlining the other half, and working as you would ordinary eyelets, taking long enough stitches to be on the side to cover the padding, says the New Orleans Picayune. If these eyelets are used for a border or to take the place of a scallop, they can either be half buttonhole stitch, the other half worked with an over and over stitch used for ordinary eyelets, or they can be made entirely in buttonhole stitch.

SUMMER TAILORED BLACK AND WHITE CHECK



Here is a dashing summer tailored gown of black and white check. The black satin collar and cuffs are faced with apple green. The short coat and overskirt effect on the skirt is considered very smart.

GOLD AND SILVER LACES

Gold and silver laces are at the apex of fashion. Worth uses both in a sumptuous way. The threads are not heavy. The massive designs of last winter are abandoned. The bulging lace of the coming winter is to be cobweb in texture so that it may lend itself to the complicated convolutions that will entwine the body and are called drapery.

For, remember this important point: skirts are narrow at the hem, and cling to the body like a sweet potato vine, but the effect is gained by wrapping the figure in as many folds of various materials as the purse and the skeleton will stand.

To see a mannequin dressed for the parade in one of these new gowns is a joy. Lace, chiffon, charmeuse and crepe satin are thrown around her slender little silhouette with all the skill and grace of a broncho buster using a lariat.

It reminds me of a story told by the French consul to Burma, who was instructed by a court official in the Oriental art of wrapping his body with various stuffs in order to appear ceremoniously before the potentate to present his credentials. He did it with French grace, but neglected to tie the holding knot with Oriental skill; accordingly he felt his covering slipping away from him yard by yard, as he stood before the throne. As he backed out of the royal presence he became more and more embarrassed, and as he slipped out of the door the last vestige of his drapery fell from him and he was au naturel.

Therefore as women are reducing their evening lingerie to a wisp of chiffon and lace, let them be certain that the holding knot of the outer drapery is well secured.

The waist line remains high, but not exaggeratedly so. All the drapery begins there and is frankly pleated or gathered. It then proceeds to go about the figure from the waist to ankles on the bias; whether from left to right or the other way around makes little difference. As all the fabrics used this winter are supple and silky, this drapery does not increase the size of the figure, though we must admit that the way of the transgressor in flesh is harder than ever.

While it is not to be a season of parrot colors, as it was, the dyes have not been stingy in their work. Royal blue is in high favor, especially with Worth, and abstinence green as well as a deep clear green that smacks of the Irish flag. Yellow is to be excessively fashionable, especially in the tope shades. American Beauty red combined with a rich night blue is used in crepe satin for the skirts of house gowns with bodices of thread lace outlined with blue and red beading.

By the way, beading by hand and in gorgeous coloring on white net is a madness of the moment. Whole gowns are made of it or lace ones are trimmed with it. Worth showed a most distinguished ball gown of it in gray and black, the beads so closely sewn that the fabric looked like Italian armor.—New York Times.

It is possible to make the daintiest lingerie gown quite comfortable chilly days by a skillfully draped fichu of silk. A Vogue fichu of silk is edged with Valenciennes and finished at the belt with a cluster of artificial roses.

TRIED RECIPES

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RAISIN PORRIDGE

Drop into two quarts of boiling water a pint of carefully washed raisins. Let boil two hours. Skim out the raisins and rub through a colander to remove seeds. Put back into the pot, add a pinch of salt and a tablespoonful of whole wheat flour mixed with a little cold water. Let boil five minutes, then stir in a pint of milk and set in a basin of hot water to prevent burning. Cover closely and leave where it will keep hot until ready to use.

BUTTERMILK COTTAGE CHEESE

I doubt if any housewife knows that the delicious cottage cheese can be made from buttermilk as well as plain sour milk. Many farm households have been denied the cheese because they use cream separators and accumulate no sour milk. Put the buttermilk in a jar on the back part of the stove, where it will heat slowly. It requires a little more heating to curd than does other milk. When it is entirely separated, pour off the whey and turn the curd into a cheesecloth sack to drip, letting it stand from eight to ten hours. When it is dry stir a small amount of salt in the curd, mix with sweet cream or rich milk.

SALMON IN POTATO BORDER

For emergency dish cook eight good-sized potatoes in slightly salted water and mash; season with butter, a little pepper and hot milk to make a smooth consistency. Press into a border mold and turn onto a plate that will bear the heat of the oven. Steam a can of salmon until well heated through, open and turn carefully into the center of the potato border. Brush the potatoes over with beaten yolk of an egg and set in the oven to brown. When ready to serve scatter a little finely minced parsley over the fish but not on the border.

SOUR MILK BISCUIT

To make a good sour milk biscuit you must have clabber milk. Unless your milk is very sour, use only a scant teaspoonful of soda to a cup of milk. You will always have better biscuits if you put in a little cream. The recipe is as follows: Put what flour you think you will need in a mixing bowl. Mix a teaspoonful of salt with the flour, mix three scant teaspoonfuls of soda with three cups of milk and three-fourths or one cup of cream, either sweet or sour. Pour this in your flour and mix soft, but quite stiff, and roll out one-half-inch thick. Cut with cutter and bake in hot oven. I am quite sure you will like these. It is the recipe I always use and have good results with.

NEW ENGLAND CORN CAKE

One quart of milk, one pint of cornmeal, one teacup wheat flour, a teaspoonful salt, two tablespoonfuls melted butter. Scald the milk and gradually pour it on the meal; when cold add the butter and salt; also half cup yeast. Do this at night; in the morning beat thoroughly and add two well-beaten eggs; butter deep earthen plates, let it stand 15 minutes to rise again, then bake from 20 to 30 minutes.

RICH "GALLEY SLAVES"

PARIS, France, Aug. 17.—"Because you have on your heads indescribable skyscrapers, or because you carry on your backs farms and acres, are you better protected or more pathetic?" This question was asked last Sunday by Mgr. Bole, the Father Vaughan of France, at Trouville, where he preached a sermon on "The Simple Life" to a fashionable crowd of habitués.

The sermon was a merciless castigation of the extravagances and vices of the idle rich, who for a fortnight every year through the gayest beach in the world.

"When Lucullus dines with Lucullus," he continued to the representatives of the French and foreign smart sets who packed the church, "and is served with nightingale's tongues, has he dined better than Sancho at Toledo? It is very doubtful."

Recalling the saying of one of the Dukes of Rohan in the eighteenth century, "I have forty domestics, and am the worst-served man in France," Mgr. Bole said. It was remarkable that the men of the highest intellectual value were those who showed the least concern regarding the material details of existence, just as those who honored humanity most by their virtues adopted by preference the most austere ways of living. Evangelic simplicity, he said, was in harmony with all that was most noble, most intelligent, and best in the world. He added:

"If that be so, you continue to load yourselves with masses of gewgaws, to transform your insides into bazaars and museums, and to surround yourselves with an army of slaves and servants, then I am entitled to tell you that you give yourselves a lot of trouble to prove that you do not belong to the real elite of humanity, and that you have no intelligent conception of life."

In denouncing the modern race for riches, Mgr. Bole said:

"The real galley slave is he who has never had enough, who is possessed by the frenzied desire of always becoming richer."

"Look at their faces! The overworked are not the working classes; they are those who flock every year to luxurious resorts, by the seaside

DRESS OF WHITE LINEN AND BRODERIE ANGLAISE



This demure little maid wears one of the most approved specimens of the summer lingerie frock. It is of white linen, with the bodice laid in narrow tucks and adorned with broderie anglaise in a striking pattern. The upper part of the skirt is also laid in tucks and is trimmed with bands of the embroidery, the linen being covered with rows of embroidered fleur-de-lis. The hat shows a novel use of braid, the bow being adorned with buttons formed of white silk braid and being re-enforced by loops of the same.

and crowd the opulent caravansaries of watering places."

After listening spellbound to this vigorous attack on their class, the smart assemblage of leaders of fashion, popular actresses, millionaires, and yachtmen, left the church for luncheon at the palatial hotel on the seashore, where Mgr. Bole's sermon has been the principal topic of conversation ever since.

SEED PEARL JEWELRY STYLISH

The present revival of seed pearl jewelry harks back to the days of our grandmothers. The old pieces of this pearl jewelry were made in Europe and Egypt and many of the old European pieces find their way to this country today in the property of Italian women coming to the new country. But now we are making this jewelry in America, employing foreign workmen and importing the little pearls in strands at vastly less duty than would be charged were they made up.

While many of the new seed pearl pieces are made on the lines of the old-fashioned jewelry—brooches the size of a dollar and earrings of such length that they depend almost to the shoulders in some instances—their very make-up gives them an air of daintiness and lightness that is impossible to pieces of the same size in silver or gold.

The basis of these ornaments is mother of pearl, cut into the desired shape and to this is applied the pearls strung and sewed on fine white horse-hair. This cutting is frequently most delicate, the shell made only as wide as a single row of the tiny pearls.

The designs vary and in making them there is plenty of play for the

designer's fancy says the Sacramento Union. The star is a favorite in pendants and brooches, the center being formed of one large pearl, a small platinum set diamond or some other stone. There are whole sets to match, necklaces with pendants, earrings and brooch—perhaps in an ornate flower design with little swinging chains and pearl wrought balls attached.

Earrings range from the simplest to the most intricate designs. One pair is most exquisitely shaped like a lily with a chain and ball of pearls dangling distal-wise from the center.

Necklaces are both simple and elaborate and one may indulge one's fancy to any extent.

Along with this revival of the old-fashioned necklace comes the revival of black velvet neckband as a background on which to pearl bands or a single pearl star, the blackness of the velvet making a lovely setting for the creamy whiteness of the pearls.

Such a band is worn close about the neck with or without a high-boned stock.

The prices of these pearl pieces are reckoned according to their weight, and they vary all the way from one to three figures.

THIN DRAPERIES

The main feature of many of the newest gowns is that the chief part is made of transparent draperies or veils, says the Washington Herald. To this general idea is added a more or less discreet employment of beautiful passementeries. Some of the most attractive dresses have the vividly bright colors or the gold and silver glitter of the trimming veiled beneath the transparent fabric; this is effective, for the trimmings in such a case are bright enough to gleam through the thin fabric thrown across them.

One of the principal minor fashions of the season is the white ruffle finished with hemstitching or the narrowest lace edge, according to the New Haven Journal-Courier. These ruffles are used both at the neck and wrists, and almost without exception the new, long, close-fitting sleeves are finished in this way with a ruffle or ruffles falling quite down over the hand.

PANIER GOWN SASH

The panier gown is incomplete without a girder or sash. In fact, the girder of soft silk, velvet or satin is a very admirable way to retain a slenderness at the waistline and to conceal the attachment of the panier at the top, says the Pittsburg Sun. Girders can be from two to six inches wide, depending on the length of the wearer from neckline to waistline.

Long-waisted women may wear high girdles with grace. Their less fortunate sisters should cling to the narrow ones, and use end of material in long, straight lines or loops to emphasize size height.

If you wish a substantial color scheme to your woodwork in your hall, living-room, dining-room or library, white oak, red cypress or chestnut are most desirable, says an exchange. White oak, burned with ammonia to the mellow brown tone that ordinarily comes only with years of use, is a most delightful woodwork for any one of these rooms.

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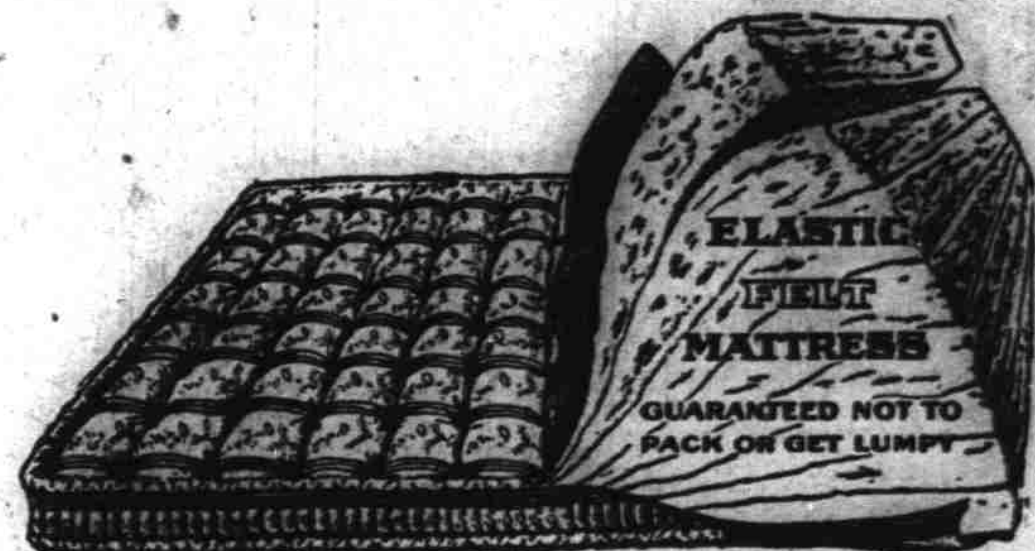
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